

Rêvenance

A Zine of Hauntings from Underground Histories

Issue No. 4

July 2018 (A.Da. 102, A.H. 188)



Pholoé changée en fontaine.

Featuring

The Dead: Théophile Gautier / The Princess de Salm-Dyke / Georges d'Heylli /
Albert Giraud / The Grandees of Badouillery / Alexandre Privat d'Anglemont / M.
Adolphe / Lucien Rigaut / A.B. / Gustave Morne

& The Living: Olchar E. Lindsann / Raymond E. André III

Rêvenance is dedicated to the forgotten or untold histories of 19th Century avant-garde and dissenting countercultures. It promotes historiography practiced as game, as activism, as trans-generational collaboration, as communal memory, which running athwart the academic, refusing to describe history as finished, which does not stand apart to observe its object from a distance, in the posture of false 'objectivity' which Power always assumes. Instead: a *committed* historiography, which does not stand outside the stream of time or apart from its object: intellectual and precise, yet ludic and multi-form, one moment manifest as an essay, the next as a poem. A historiography created *within* the utopian fringe, and for the same community, responsive to our changing conditions, needs, and desires. A historiography that *we take personally*, merging imperceptibly into experiments in daily life, social praxis, and thought.

The journal is closely integrated with the Revenant Archive of roughly 500 books, prints, manuscripts, and personal items from the 19th Century avant-garde, and much of the material is drawn from the archive's material. The journal explores forgotten and newly-discovered histories of avant-garde, radical activist, utopian, and other underground countercultures. While the primary focus is on the 19th Century, earlier and later material is also welcome, and contributions directly connecting counter-cultural movements and strategies across time are particularly encouraged. The primary goal is to explore histories, communities, and themes that are not consistently represented elsewhere. ***Rêvenance*** seeks to develop a community of independent DIY researchers who see historical work as part of a communal praxis directed toward contemporary

and future change; it is a laboratory in which countercultural history is transmuted, reflected and disseminated in the current lifestyle, writing, music, art, and thought of present-day communities of dissent or otherness.

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All uncredited translations are by Olchar E. Lindsann.

Many of the source texts are available online at gallica.bnf.fr and/or at archive.org.

Cover image by Olchar E. Lindsann, collaged from: Célestin Nanteuil, *De profondes des amours* (c.1840-50), A.B., Prado (Undated, c.1835-40), M. Adolphe, *The Infernal Gallop at St. Honoré Hall*, & Gustave Morne, *Projected Uniform* (c.1848). All constituent images are photocopied from original editions held in the Revenant Archive (not sliced up!).

Send Submissions & Correspondence to monoclelash@gmail.com

Forward

Strong themes have tended to emerge when preparing *Révérence*, and in this issue the theme has culminated in a special feature dedicated to the dance subculture of the Badouillards; my hope is that readers will send me their responses to publish in upcoming issues. Future features may be devoted to topics such as gender fluidity, the Evadamistes, poverty & class, racial struggles, the Kabbala & gematria in the avant-garde, and an inquest on Gautier. Interwoven with the offerings in the feature is a secondary thread, tying the neologisms and ludic language of the 19th Century avant-garde to the dance-club subculture that brought industrial workers and students into direct fellowship; and looping through it all a surprising further complication in the fraught confusion over the taxonomy of the various microcultures of the Parisian underground in the 1830s and of the first self-identified avant-garde collectives – topped off with some glances at the feminist struggle in the wakes of three French revolutions (1789, 1830, and 1848).

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### *Special Feature: A Partymar With the Badouillards!*

This special feature developed rather jaggedly as I followed up an increasingly intriguing, yet also ambivalent, micro-culture called the Badouillards [pronounce: Bad-we-are's – a rather delightful homophone!] that flourished for about twenty years, from 1830-1850. Imagine a combination of Rave/danceclub culture, an anarchist squat, and a Frat House, then place it in 1830s Paris . . . Rather than present a unified history, I determined to present a selection of primary texts that display both its promising and its seamy sides, in the hope of provoking some reader/s to offer their own reactions and interpretations in future issues (*hint–!*)

My interest (read: knowledge) in the Badouillards stemmed from Enid Starkie's account of them in her biography of Petrus Borel, after which I was left to exclusively 19<sup>th</sup> century french sources. Increasingly, I find that the Parisian dance-club scene was as important a catalyst and mixing-ground of avant-garde, working-class, and student subcultures in the 19<sup>th</sup> Century undergrounds as jazz, punk, free improv, noise, etc. have been to the 20<sup>th</sup> Century and contemporary undergrounds. In both cases, the results can be both exhilarating and problematic.

What is there to learn from the Badouillards today? Anything? You tell me.



The first record of the Badoouillards was instigated when almost the whole group was arrested at the big public Carnival Ball in 1833 for dancing the cancan (illegal for licentiousness) and then rioting against the cops. This is the newspaper article on the incident and trial, from the **Gazette des Tribunaux**, which printed reports and transcriptions of court cases. Note that the article leads with the description of their collectivist, proto-anarchist ethos, which may give the clue to the real reason for the arrest; Paris was currently in the grips of a “Red Scare” in the Saint-Simonist movement.

## The Badouillards on Trial (1833)

– Do you know what the society of *Badouillards* is? If we are to believe the explanations of Mr. Chicaisneau, lawyer for several of the accused who, a dozen of them, were arrested in the course of the last month at the Pantheon’s masked ball, the spirit of socialism<sup>1</sup> and saint-simoni-an promiscuity<sup>2</sup> exists among the *Badouillards*. Money, pains, pleasures, studies, grisettes,<sup>3</sup> books, finery, boots and opinions, everything is communal among the Badouillards. The Badouillard, a collective entity composed of a score of students, took a fancy, in the month indicated, to go to the Pantheon ball. The Badouillard was disguised as a mattress, a costume absolutely all the rage, and spent sixty francs for twenty sets of mattress-ticking. The Badouillard donned his twenty costumes, made an entrance like that of forty and noise like a hundred; they soon got warmed up, and little by little worked their way up from the *cancan* to the immoral vices of the *chabut*. The city police, another collective entity, composed of only four individuals, was called for; he took the most civil reprimands as threats, and they ended up collaring one out of twenty Badouillards. The others who were compelled to demand, in accordance with the Badouillard

<sup>1</sup> *Association*, the favoured word until mid-century when *socialisme* became the predominant tag.

2 The socialist-feminist movement of Saint-Simonism was at its peak, and their espousal of (theoretically) non-patriarchal polygamy was being used by the government to end public support in the press, and to legally shut down their commune, newspapers, soup kitchens and free schools. The communal property of the group suggests socialist influences, or at least excuses, while their behaviour is closer to the frenetic Romanticism of the time or later forms of anarchism. Other documents put a more misogynist light on the sexual dynamic of the group, which did however admit women as full members—upon special conditions.

3 Unmarried working-class girls, presumably in this case the female members, “badouillardes”.

charter, solidarity in the slammer or in freedom, rushed as a single man upon the police, who were forced to give way to numbers, beat a hasty retreat and give up the prisoners. But the police's withdrawal was merely a prudent step; soon he returned stronger and more numerous, and as the Badouillard carried this night his name spelled out upon twenty hats, it was an easy thing to recognise the delinquents, whose exultation could be subdued at leisure under the influence of violin next door and the flimsy costume that they were carrying all the while.

In short the entire offense can be summed up as a few wallops, a few very hurtful epithets, gestures supporting, less than anywhere else, due to the make-up of the ball,<sup>4</sup> the character of public immorality. It seems, in fact, that the fairer sex who embellish our existence as well as the masked balls of the Saint-Benoît cloister, are composed for the most part, these days, of smooth-faced scholars dressed as marquessas, maids, fisherwomen, etc., etc. Keeping in mind that at the same time, authority has thrown a veil of forgetfulness over the grand Opera's costume balls, in which several distinguished figures were, they say, arrested under the troublemakers' mask, one might think that there would likewise have been indulgence and forgetfulness, due to the carnival's jubilation, in favour of the overly-reckless Badouillard. It was not so, and a dozen students were brought before the 6<sup>th</sup> district [court] today.

In their argument, the defendants alleged in their defense that they had until then played around at the Pantheon's masked ball with the most unlimited freedom, that they did not dance *the chabut*, but a perfected *cancan*, and that moreover the excesses of the carnival temporarily tossed a veil over the severity of articles 330 and 224 of the penal Code, which punishes outrages against public morality and resisting arrest, and gave at the same time new vigour to the article 463 of the same Code which admits, in favour of delinquents, attenuating circumstances.

Four of the defendants were acquitted, and the rest most guilty condemned to several days in prison.

From the *Gazette des Tribunaux*, No. 2343. Sunday, 17 février 1833.



4 Probably referring to the balls involving working and lower-middle-class people, considered by the bourgeoisie to be more easily swayed by immorality.

*If the 1833 article makes the group sound like an anarchist squat, parts of their official charter are more sickeningly reminiscent of a Frat House. (Variant reading, anyone?) There are two published versions; the 1838 version had probably been in place in some form since 1833. The second version was published in 1844, and while a bit more verbally playful, it is also noticeably more misogynist. This is the 1844 version, with variations from the earlier text marked in the footnotes along with cross-references to Rigaut's **Dictionary of Slang** (see next entry).*

## **The Magna Carta of Badouillards (1838 & 1844)**

**Based upon the Magna Carta<sup>5</sup> of the Great Britain, by the Grandees of Badouillery.**

Temperance is the death of societies which badouillent.<sup>6</sup>

Badouillerie is the death of temperance societies.

Between badouillerie and temperance is the proper realm of wisdom.

Wisdom is the entirety of virtues, each of which becomes a vice at the carnival.

We, the very select and venerable fathers of badouillardery, to all partiers, gobblers, cancan-ers, cachucha-ers, varsovienn-ers,<sup>7</sup> ballgoers, superballgoers, rigadooners and rigadoonesses,<sup>8</sup> greetings; by this epistle and without preamble, be it known that we have granted ourselves and do grant ourselves the charter of which the articles follow:<sup>9</sup>

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5 *Grande Charte*. Literally Great Charter, but I have substituted the accepted English name (albeit imported from Latin) for the document. The parody runs no deeper than the title.

6 "To rush to the public dances, the places of debauchery" – Rigaut's *Dictionary of Parisian Slang* (see notes in following article).

7 The cancan, caichucha (or cauchuc, etc.), and varsovienne were popular dances; the former two were legally banned as indecent, and the Badouillards had been subjected to mass arrests for dancing them; the latter was a very recently-imported dance from Poland.

8 The rigadoon was another popular dance.

9 The 1838 version reads: "We, the very select and venerable fathers of badouillarderie, to all partiers, gobblers, cancan-ers, cachucha-ers, ballgoers, superballgoers: greetings, cancan without fiddle; good wine without hangover; love without remorse. Make it known, have granted ourselves and do grant ourselves the following charter:"

*Art. 1<sup>re</sup>.* All badouillards of the same size and capacity are equal before the party;<sup>10</sup>

*Art. 2.* Every badouillard who, when entering the ball, is not already cock-eyed and ambling in zig-zags shall be deprived of his civil rights;

*Art. 3.* The Society of Badouillards alone enjoys the right to amuse itself at the ball and to prevent others from amusing themselves;<sup>11</sup>

*Art. 4.* One cannot be received in badouillardery, if they have had the misfortune to remain in possession of their balance for two Sundays in a row.

*Art. 5.* Any applicant who shall not be drunk at least fifty-two times throughout the year shall not be admitted. Sunday and Monday only count as one.<sup>12</sup>

*Art. 6.* Women married or not shall only be affiliated with the society under the following conditions;<sup>13</sup>

*Art. 7.* The badouillardess<sup>14</sup> shall not be forced to exhibit a certificate of good life and manners. She will on the contrary need to produce a statement which proves that she parties with the first comer. This obligatory statement must be signed by at least six members;<sup>15</sup>

*Art. 8.* She will have to have woken up at least twenty times outside of her bed, without knowing by whom she has been stripped and laid, and have regained the exercise of her functions with neither heartache nor migraine;

*Art. 9.* The Badouillardess, at the time of her application, must bring a certificate certifying that she has been vaccinated with a quality vaccine or that she has at least had smallpox once;

*Art. 10.* Every Badouillardess must submit to a visit which will prove to the assembled society that that, from head to foot, she is exempt from every flaw and infirmity...;

*Art. 11.* Feeble physiques will not be rejected; but they will be put to the test: there are proud partiers who seem as if they only have one breath of life, and who work it no less joyfully for the

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10 In the 1838, there was no provision for differing size and capacity.

11 In 1838, they were allowed to amuse themselves, but preventing others' fun was not mandated.

12 Conditions 4 and 5 do not appear in the 1838 charter.

13 Only articles 7-10 relate specifically to female members. In the 1838 version, numbers 7, 9 and 10 were numbered separately under the subheading "Conditions for Admission of the Ladies." The aggressively misogynist clause 8 was added in 1844.

14 *Badouillarde*. The terminal "e" signifies a female Badouillard, here and throughout.

15 Only the first sentence was in the 1838 version.



common good;<sup>16</sup>

*Art. 12.* The *cancan* is generally recognised as the dance of badouillards who must set themselves to embellishing it. The varsovienne and the cachuca are permitted in certain exceptions by the band at the Taglioni.<sup>17</sup> The cahut, which is the cachuca of the thug<sup>18</sup> and his thugess or thugette,<sup>19</sup> shall not be tolerated, save on permission of the gentleman of the police, at mardi gras and the third Thursday of Lent.<sup>20</sup>

*Art. 13.* The badouillards of every sex and every age must mutually support each other in quarrels and beatings, and receive punches for each other, if it comes to that;

*Art. 14.* They must contribute all of their alcoholic and muscular aptitude to the glory of the society and to the fame of its general staff.<sup>21</sup>

*Art. 15.* Any badouillard or badouillardess who is not at the Titus<sup>22</sup> must be excessively disheveled;

*Art. 16.* The worn-out shoes and pierced-through stockings, the muddy skirt's measurements, the waist without corset, the dress slipping off a shoulder and the shawl<sup>23</sup> dragging in the stream are the badouillardess's image. Her hat, in case she should own one, should be carabossed<sup>24</sup> like an old tin saucepan, having made for thirty years the coffee and cabbage soup of a decrepid con-

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16 Not included in the earlier version.

17 One of the most popular permanent dance clubs in Paris, run by a family of prominent dancers.

18 *Voyou*. According to Rigaut's *Dictionnaire*, a poorly educated alcoholic, and/or a criminal street urchin (he gives Hugo's character of Gavroche as an example; Dickens' Artful Dodger is an English equivalent).

19 *Son voyelle ou voyouse*. An untranslatable pun, literally "his vowel or thugette". The joke is that there are two ways one could feminize the masculine *Voyou* (see previous note), one of which would result in the word "Voel" (*Voyelle*).

20 The 1838 version listed only the cancan.

21 The 1838 version had been more communal: "...shall contribute all their power to the glory of the society and to the fame of its collective name." That version ended with this commandment; numbers 15-17 and the verses were added in 1844.

22 Presumably a dance club.

23 *Schall*. At this time, a recently-introduced garment still associated with Orientalism. According to the 1828 *Boniface Dictionnaire Français-Anglais et Anglais-Français*, Librairie classique-élémentaire et catholique: Paris – "A long piece of silken or woollen material, which the inhabitants of Egypt wind around their head. The shawl is being adapted by the french ladies, who wear it on their shoulders."

24 *Carabossé*, "wicked fairy godmother" (n.) is the only definition I can find, but it seems to be used here as a (presumably lost slang) adjective drawn from a verb.

vent-porter. The badouillard goes without cravat; he suspends his trousers by a single strap, whose sinking belt gives the shivers to morality . . . His tinplate or silk must be unprocessed in order to be less casual; A long frock-coat open in the back is his most typically distinctive mark;

*Art. 17.* The eye poached with black-butter-sauce<sup>25</sup> shall be considered an adornment; with two black eyes, the badouillard will be worshipped like an Apollo and the badouillardess as a Venus.

Given in our Orgy palace in continued progress:  
Day and year, which need fold nevermore,<sup>26</sup>  
On January fifth Eighteen forty-four,  
At three in the morning, having strong wine imbued,  
Blue, white, red, black, with which we are infused,  
Amidst all girths and sizes of pints and of flasks,  
Sealed on the brown bottom of our emptied casks,  
Before heading out, to aimlessly wander,  
Toward that to which each boozier sadly surrenders.

*Signed*, the President of the United Badouillards,

Of Hog-in-Sowe;<sup>27</sup>

By certified copy, the Secretary,

Francis Drink-Always, known as Sleazeball-of-Rum<sup>28</sup>

1838 version from *Physiologie de l'Opéra, du Carnaval, du Cancan et de la Cachucha, par un vilain masque*. Dessins de Henri Emy, Raymond-Bocquet Éditeur, Paris 1842, pages 47-49.

1844 version from *Catéchisme du Carnaval ou l'art de se dire de gros mots sans se fâcher ni fâcher personne ; répertoire de gaieté à l'usage des amis de la joie ; par le secrétaire perpétuel de l'Académie des Badouillards, Flambarðs, Chicard's, Braillard's et autres Sociétés buvantes.*, B. Renaud, éditeur, Paris 1844<sup>6</sup>, pages 24 à 29.

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<sup>25</sup> *L'oeil poché au beurre noir*. "Poached eye" is the french equivalent of "black eye" (translated thus in the following clause), hence the rather grotesque breakfast metaphor; direct or indirect echoes of Romanticism here, via the evocation of Rabelais ...

<sup>26</sup> *Jour et an, dont il ne faut rien rabattre*

<sup>27</sup> *Porc-en-Truye*. I take this as a play on *Porc-en-Truie*, "Hog-and-Sow", probably reflecting Parisian pronunciation or dialect.

<sup>28</sup> *Francis Boit-Toujours, dit Poliçon-de-Rhum*

## Bals Dufrene et Strauss ( de Vienne)



Chez Aubert g<sup>al</sup>. Véro-dodat.

Imp. d'Aubert et C<sup>ie</sup> 3

UN GALOP INFERNAL À LA SALLE S<sup>t</sup> HONORÉ.

**An Infernal Gallop at St. Honoré Hall.** by M. Adolphe. (Undated, c. 1835-45) *Dances themselves could become violent in the 1830s and '40s; seen here is one of the most violent: the **Infernal Gallop**, in which pairs of dancers rushed around at top-speed, trampling whomever fell (as seen here) – essentially identical to a punk circle-pit 150 years later; it was often accompanied by pistol-shots fired in time. It was the favourite dance of the ultra-Romanticist, Jeune-France and Bowingot subcultures.* from the collection of the Revenant Archive.

[illegible]

## From the Jeune-France to the Badouillards: A Journey thru Slang

*The initial genesis of this special feature was lexicographic: the Badouillards had some very interesting linguistic practices, as we find here. From those practices, new sources led me unexpectedly to the old (for me) question of the naming of early avant-garde collectives, and thence to the other materials.*

*This section combines two documents: one in the main text, and the other in the footnotes. In the process it both clarifies how thoroughly integrated the Romanticist avant-garde was with dance-club culture, and complicates the already bewildering issue of the naming of the first self-described "avant-garde" collective, known variously as the Petit-Cénacle, Jeunes-France, and Bouzingo. We should not be surprised at this confusion, because Parisian underground subculture in the 1830s-40s had just as many evolving, merging, passing scenes, micro-genres, fads, etc. as today, and borders were rarely clear or long-standing.*

*The main text is from an article on their development by Privat-d'Anglemont, a tireless chronicler of the Paris underground. It first discusses a broad, vague youth subculture labelled by the press as "Jeune-France". [Pronounce: June-Fronce] This is not the avant-garde Romanticist group, but rather the avant-group was **labeled** by the press as a symbol/figurehead of this scene (hence they fucked with the spelling to call themselves the Jeunes-France). Likewise, it discusses the evolution to the broad, vague youth subcultures **labeled** by the press as "Bousingots" [pronounce: Booze-on-joe]. Again, the **same** avant-garde group was then labeled by the press as a symbol/figurehead of this new scene (hence they **again** fucked with the spelling to temporarily rename themselves the "Bouzingos").*

*Enter the Badouillards! The bulk of the article focuses on their slang, where the influence of underground Romanticism is very clear. Much of the slang persisted long enough to end up in Lucien Rigaut's **Dictionary of Parisian Argot** fifty years later, printed by the publisher of the Chat Noir, Incoherents, and Hydrophathes groups (see Révenance #1). Below are his definitions of Badouillards, while his entries of the rest of the words Privat d'Anglemont discusses are cross-referenced in the footnotes.*

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### Two Definitions

from Lucien Rigaut, *Dictionnaire d'argot moderne*. 1888. 2<sup>nd</sup> Edition. Paul Ollendorff: Paris.

**Badouillard.** Partier, epicurian, boon companion of pleasures, good cheer, and public balls. The Baouillard, one of numerous incarnations of the Bousingot, blossomed from 1840 to 1850.<sup>29</sup> The society of Badouillards was, on principle, composed of students. In order to be counted among this society, he must submit honourably to certain trials. There was that of dining, of the ingurgitation of champagne, punch and strong liquors, of telling-off, of the duel, of nights passed, of the ball. Those who emerged triumphant from these trials, whose

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<sup>29</sup> This contradicts Privat d'Anglemont, but is much better supported than his assertions by documentary evidence.

health and sometimes reason were at stake, were then proclaimed “Badouillard.” – “The vestibule of the opera was overrun by a host of charming drainage traps,<sup>30</sup> delicious Badouillards.” (Musée Philipon, The Masked Balls.) – “Great Charter of the Badouillards. Art. 2. – Every badouillard who is not drunk when entering the ball, shall be deprived of his civil rights.” (Physiologie du Carnaval, 1842.)

**Badouillarde.** Female of badouillard species.<sup>31</sup> “Every Badouillarde must prove to the society that, from head to toe, she does not possess any infirmity.” (Physiologie du Carnaval, 1842.)

## A Subcultural Historico-etymology by Privat d'Anglemont (1854)

[The Bousingos]<sup>32</sup> likewise fully adopted an interesting manner, the visage pale and the eyes sombre, especially following the success of *Anthony* and *Angèle*;<sup>33</sup> they had nothing against carrying a dagger and death's head in their pocket, with clothing sombre in colour, the face of someone disinherited and wretched hair. But it didn't suit them to hook themselves up with a hair shirt and kneel for hours on end upon clammy flagstones of gothic naves. The Bousingots, a bit more sober in their literary and artistic theories, whilst preserving their hair worn long à la Buridan<sup>34</sup> or cropped short à la the *rebel*, swung their thurible to the side of beauty, youth, wine and beer. They turned into *partiers*, *materialists*, and, in order to characterise this twenty-first incarna-

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30 *Cureur d'égout*. Apparently an untranslatable pun: technically “drainage cleaner/curer”, but homonymically *Coureur de gout*, which is literally “runner of taste” but in slang would signify “fortune-hunters / womanizers of taste”.

31 The dictionary uses *femelle*, the form of female usually reserved for biological texts.

32 Privat d'Anglemont here refers to the underground youth subculture of militant, romanticist, neo-Jacobin socialism, not the specific avant-garde group known by that name, who were branded thus by the press and who, when they eventually used the name themselves, détourned the spelling to *Bouzingo* to distinguish themselves from the broader movement. (Petrus Borel and Philothée O'Neddy, however, were both simultaneously *Bouzingos* and prominent *bousingots*.) Anglemont is tracing the evolution of micro-cultures within avant-garde Romanticism between 1830 and around 1840; the period he is describing in this excerpt seems to be approximately 1833-36. Rigaud's *Dictionnaire d'argot moderne*, 1888, Olendorff:Paris, places them later, from 1840-50. (p.22)

33 Romanticist dramas by Alexandre Dumas, in 1831 and 1833 respectively, at which the Parisian underground struggled in the audience against Classicist reactionaries.

34 Medieval secular philosopher.



A.B., *Prado*. (Undated, c. 1835-40) *The unidentified artist of this print celebrated one of the first pubs where (as careful scrutiny of the iconography suggests) the arts, political revolution, debauchery, medievalist cos-play, and friendship were fused into Bohemian subculture.* Revenant Archive.

tion [of underground counterculture], took the noble name of *Badouillard*<sup>35</sup>.

With each incarnation, the style changed, the spirit was one with the situation. The badouillards were the first to set fire to what they had once loved: they became the irreconcilable enemies of the medieval period and its jargon. They discovered the absurd aspect of today's lifestyle. Everything became *of Toledo*, even beefsteak and potatoes.<sup>36</sup> "Give me some cheese from Brie, but from Brie-of-Toledo." The words *good*, *excellent*, *exquisite*, *wonderful*, etc. were replaced in the new lexicon by these two words: *of Toledo*.

As for the rest of the language, they limited themselves to slicing off the final consonant, so as to substitute the syllable *mar*. They said

<sup>35</sup> According to Rigaut's *Dictionnaire*, the root word is the Parisian slang term *Badouiller*, "to rush to the public dances, the places of debauchery – in the jargon of partiers of twenty-one years." We also find here *Badouille*, "Man who, in his household, owns no trousers except by name." p. 23.

<sup>36</sup> One does indeed see this phrase pop up in a few satires of Parisian subculture around 1833. Its meaning and derivation from the theatre are also reflected in Rigaut's *Dictionnaire*, where it is tied explicitly to Romanticist subculture and went out of usage as Romanticism declined. Rigaut adds that it was usually coupled with the word "good".

*groccemar* for *grocer*, *bakemar* for *baker*, *cafemar* for *café*.<sup>37</sup> And so on. Such was the spirit of the time. It's true that our fathers were all convulsed with laughter at putting the word *turlurette*<sup>38</sup> at the end of each couplet of a song, and we ourselves have long amused ourselves with that so well-known refrain *la rifla, fla, fla*, etc. What does MAR signify? Precisely the same thing as *la rifla, la, la*. No one can ever know.<sup>39</sup>

As for the *Badouillards'* lifestyle, they differed from those of *Jeune-France*. For to be a good *Badouillard*, he must pass three or four nights at the ball, dine all day and dash in costume and mask into every café in the latin quarter until midnight, opening-time of the Variétés, Palais-Royal, and Musard balls.<sup>40</sup> This they called happiness. This went on until 1838, at which point the fantasist school absorbed Jeune France and Badouillards.<sup>41</sup>

from Alexandre Privat d'Anglemon, *Paris Anecdote*. Undated (1854). A. Delahays: Paris. pp 189-91.  
from the collection of the Revenant Archive.

[illegible]

37 According to Rigaut: “**Mar**. Slangish flexional ending. *Wigmakemar*, wigmaker; *policimar*, policeman; *shopkeepemar*, shopkeeper. Most of the grandma words (“mots de la langue régulaière”) which have no equivalent in slang, are formed by means of the flexional ending *mar*, the rest by means of the flexionals *much* or *mince*.”

38 This word does not appear in Rigaut's dictionary, but has a long and irregular history as a slang term. Originally very obscure medieval stringed instrument, known in both English and French as a *vielle* or, even less commonly, a *turlurette* or *tureluette*. The word appears as *turluette* from the 12th Century, and in this form in the mid-15th Century, now signifying not the instrument but the refrain of the song played on it, a century later as slang for a 'party girl'. It then disappears until revived in the 1820s with the non-semantic usage described by Privat d'Anglemon in the main text (it is referred to as onomatopoeia), as evidenced by the Romanticist popular poet Béranger in 1829. By the 1850s we find the word again meaning 'party-girl' or *grisette* as well as a non-semantic word interjected "to spice up conversation". For etymology, see entries for "turlurette" in CNRTL, <http://www.cnrtl.fr>. For the *vielle/turlurette*, see <https://www.commeunefleche.com/instrument-de-musique-en-6-lettres/>

39 Contemporary hip hop offers a strong contemporary example of the same phenomenon: *diggity*, *schm-*, *-izzle*, etc.

40 Three of the most massive public dance seasons in Paris, mostly during the winter Carnival, but periodically throughout the year and, by the end of the 1830s, in permanent dancehalls including Musard's.

41 Clearly not entirely, as the 1844 Badouillard charter shows.



The previous article suggests that the intense language-play of the avant-garde Jeunes-France/Bouzingo group, particularly their development of a system of slang (“Romanticist Argot” so dense that even moderate Romantics found it impossible to understand their conversations with each other, might owe a good deal to their documented immersion in dance culture and the access onto less-regulated working-class uses of language. This 1877 article from Heylli’s historiographic proto-Zine (an inspiration for **Révenance**) about literary neologisms turns up several surprising ones, including a number attributed to the Jeunes-France co-founder Gautier (see the following sonnet and his sonnet in the previous issue). My lexicographic sources for my notes include the 11 editions of 4 dictionaries published between 1694 and 1935 cross-referenced on the amazing Dictionnaires d’autrefois project (<https://artfl-project.uchicago.edu/content/dictionnaires-dautrefois>), plus the 1828 Boniface Dictionary, Rigaut’s dictionary cited in the previous article, wordreference.com, wiktionary, & other online sources.

## Some Neologisms (1877)

by Georges d’Heylli

—*Some Neologisms*. The *Event*<sup>42</sup> offered up, some time ago, a very engaging article on the subject of neologisms thought up by our most illustrious authors and of the fate that they have had in our everyday language, where some even ended up being admitted. Here is a rather interesting list of those to whom all later right to quote was refused apart from the book and the writer who had first published them.

I was born savage and not *shameridden* (Chateaubriand).<sup>43</sup>

Ferrare is almost *inhabitual*<sup>44</sup>, otherwise put, to replace the word *desert*.

Michelet devised the adjectives *ensavaged*<sup>45</sup>, *enshadowed*;<sup>46</sup> Gautier spoke of the *dermised*<sup>47</sup>

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42 *L’Événement* was a centre-left newspaper published in Paris.

43 This word, *vergogneux*, seems to mean “shameful”, which there’s a word for already: *honteux*. What is the nuance Chateaubriand (the Christian Romanticist novelist & politician) was playing on?

44 *Déshabité*. Now included in the dictionary, “not according to habit”, but seldom used; I have attempted to defamiliarize the word in translation. The word appears in Chateaubriand’s *Memories From Beyond the Grave* (*mémoires d’outre-tombe*)

45 *Ensavagé* Now included in the dictionary as a past participle of the verb “ensavager”, “to make savage”. Michelet was a Liberal Romanticist historian and novelist, one of the major figures of 19th Century French historiography.

46 *enténébré*. Now in the dictionary as a past participle of *entenebrer*, “to envelop in shadow”

47 *Peaussu*. I hypothesize that the word is formed of “skin” (*peau*) treated as a verb and conjugated in

brow of an old man; Souvestre thought up *sleepified*<sup>48</sup> hearts, figures which are *relieved*<sup>49</sup> in a semi-light and also the *withering*;<sup>50</sup> Proudhon expounded on the *in-self*<sup>51</sup> of things. It is also Th. Gautier who thought up *mannerism*,<sup>52</sup> *modernity*<sup>53</sup> and *afterfruits*<sup>54</sup> as opposed to firstfruits. Mr Thiers himself, in his *History of the Consulate and Empire*, spoke of the *invincibility*<sup>55</sup> of his heroes; he also created the word *indemonstrable*<sup>56</sup>; finally, in order to distinguish soldiers in state of punishment from those placed in the grip of the recruitment law, he invented two expressions as concise as they are picturesque: punishmenters<sup>57</sup> and namables<sup>58</sup>. Arsène Houssaye<sup>59</sup> spoke to us of the *unworky*<sup>60</sup> of Fontenelle; Stendhal talked about *disinterest*;<sup>61</sup> Gonzalès, of *languid*<sup>62</sup> glances; Mazères, of

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the passé simple, then applied like a participle. A rather circuitous guess, so I'm open to better ones. There are several extant french words for "skinned," but this is not among them. I have attempted to maintain the unfamiliarity of the word in translation. Gautier, a key member of the Jeunes-France / Bouzingo group, had a tremendous influence on the first four generations of the avant-garde, as poet and as mentor (see his poem following this article).

48 *Torpéfiés*. Conjectural; I'm guessing at "torpeur" or drowsiness as a root...?

49 *Relieffaient* = "put into relief", i.e. against the soft light; again, I have translated to recover a degree of unfamiliarity to the word.

50 *Flétrissement* is now in the dictionary.

51 *En-soi*, an important term in Proudhon's Anarchist theory.

52 *Maniérisme*. Now in the dictionary; It is unclear whether Gautier coined the term in its art-historical sense (as art critic) or its behavioral sense (as a dandy and novelist).

53 *Modernité*. Also now in common parlance, of course; interesting to see the word attributed to the most influential avant-gardist of the first half of the 19<sup>th</sup> Century.

54 Untranslatable, because there is no single english word for French *primeurs*, or early spring vegetables. Théo's *Postmeurs* would be the dregs of the harvest, with a single word changing only its prefix.

55 *Invincibilité*. Now in the dictionary.

56 *Indémontrable*. Still not in standard dictionaries.

57 *Punitionnaire* had in fact appeared in the *Littre* dictionary a few years earlier, in 1873. French Wiktionary cites that volume, but lists the etymology as unknown and solicits information. Anyone want to help me figure out how to use a wiki in french to add it? (en.wiktionary doesn't contain it.)

58 *Appelables*. Indeed, this word seems not to exist as a noun in French (though the singular form exists as an adjective).

59 Member of the Bohème Doyenné group, acolyte of Gautier, editor of the avant-garde journal *l'Artiste*, but then director of the Imperial Opera under Napoleon III.

60 Now an accepted word, *Insouci*.

61 Also incorporated into the dictionaries, *Désintérêt*.

62 Languide has since been accepted as a word.



## Sonnet VII (1830)

*by Théophile Gautier*

Liberty of July! Woman of bust divine,  
And whose body ends in a tail!  
Gérard de Nerval

And this blind life of theirs is so debased,  
They envious are of every other fate.  
*Inferno, canto III*

With this disgraceful age tis high time that we break it;  
The fatal finger placed upon its brow condemned<sup>66</sup>  
As upon hell's gates: Hope depleted! – Friends,  
Enemies, public, kings, all trump us taken in.

A budget elephant sucks gold by trunk taken in;  
In their thrones yet a-quake from yesterday's ascents,  
From kinsmen overthrown they keep all, but rescind  
The palm prompt with gifts and pomp breathtaking.

And yet in July, neath the sky's indigo,  
There where the cobbles lurched,<sup>67</sup> they proffered promises  
Equal to Charles tenth's overseen masses!

Alone, Poetry manifest in Hugo  
Refused deluding us, of which palms divine  
Enshadow our debris, destiny inclined.  
– *Trans. Olech E. Lindemann*

from Théophile Gautier, *Poésies Complètes, Tome premier*. 1884. Charpentier: Paris. p.107.

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<sup>66</sup> In the original, this line ends with a *mis*, “placed”, which is an exact homophone of *amis*, “friends”, in the next line. I have found it impossible to translate this wordplay.

<sup>67</sup> Referring to the paving-stones of Paris being pried up to build barricades, a potent symbol of revolution in France throughout the 19th Century.

**Translator's Introduction:** *The Arts are inseparable from the phenomenon of synaesthesia. For all who drink deeply at the fount of the muses, the many streams flow into one great over-arching flood of sensation. Images can have a smell, music a color, and so forth. This phenomenon can develop even more deeply into moral and aesthetic metaphors; the more one allows oneself to dwell in such reveries. Here then, is the impression (as our old friend Albert Giraud describes) that a waltz by Chopin leaves upon the sensibilities of our old, heartbroken 'son of the moon', Pierrot...*

*by Albert Giraud*

Like spit with blood imbued,  
From the mouth of a consumptive falling,  
This music still is calling  
With morbid, mournful mood.

A red sound – within a white dream  
Pale gown with scarlet galling  
Like spit with blood imbued,  
From the mouth of a consumptive falling

Soft theme, violently hued;  
This waltz melancholic  
Infuses with a physical flavor;  
Disturbing aftertaste I savor,  
Like spit with blood imbued.

– Translated by Raymond E. André III.

from Albert Giraud, *Pierrot Lunaire: Rondels Bergamasques*, 1884.

## TWO POEMS

*by Constance Marie Theis, the Princess De Salm*

*Constance Marie Theis was a leading feminist intellectual and poet first living in Germany as an expatriate from Napoleon's regime, then in Paris during the first growing ferment of Romanticism. She was born into the lower aristocracy; the revolution disinherited her family, but did allow her to legal divorce her husband (a hernia surgeon) and marry the German Count of Salm-Dyck, apparently for love. Although she publicly distanced her work from Romanticism and seems to have been ambivalently liberal, she was a friend of Madame de Staël and her weekly salon in Paris was an important early meeting-point for the early liberal French romantics such as Stendhal, Chénier, Vernet, and Dumas as well as the Marquis de Lafayette and the polymath philosopher Humboldt – while this very poem was published in the 1829 **Annales Romantiques (Romanticist Chronicles)** anthology.*

## The Blindness of the Century (1828)

Always the passions, human infirmities,  
 Have lain to waste the earth, prolonging enmities;  
 But within the excess of this vast turmoil  
 An other nature is proclaiming other ills.  
 Dare we declare: All is begun and is done;  
 The haughty oak's duration sap outruns;  
 The opened fruit, dropped down, offers up unto our gaze  
 Only germs of fruits to bloom in future days.  
 Man too, in epochs when he endures outrage,  
 Sees, in his ripened sons, re-emerge another age.  
 Why couldn't the nations, the peoples, the states,  
 In this circuit infinite etern'ly circulate?  
 These thrones that the age erects and topples over;  
 This derelict Greece, and who climbs from its cinders;  
 These empires mighty have already long flown,  
 Others already shine and until now unknown;  
 Does it not confirm that unyielding rules  
 Conduct the universe with kindred tools?



## A Burn

### On Female Writers (1798)

What woe for the female writer!  
Just heavens! vocation forlorn!  
Whether she be loved or feared,  
One and all shall put her down.

If she's simple and too austere,  
'Tis, they say, *pretentiousness*!  
Should she savour one second of fun,  
*An exhibitionist*, they declare;  
Anything she dares allow herself  
Some kind of sin they read therein;  
Never can she speak, nor sing,  
Nor smile but she shames herself.  
Her silence wounds the fools,  
Her discourse barely brushes them;  
In one-liners she must chat,  
Or speak with ambiguity.  
Like some eccentric creature  
At once they all examine her;  
At once, a puritan stance  
Throws her an insolent glance.  
One priggish man, who rules his roost,  
Encumbers her with grueling rules  
And casts her back to needlework,  
Despite her years<sup>68</sup> of pleasing toil.  
One hellcat aggravates her,  
And offers, in tolerant tones,  
Out loud, some ambiguous praise,  
Whispered, an affront sharply honed.  
One hack writer shows up at her home,  
Despite her orders crystal-clear,  
And henceforth recaps far and near:

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68 *Après quinze ans*, or "after fifteen years". I've been unable to scan "fifteen" without sacrificing other key aspects of the line's content.

*I dropped by Mrs. So-and-so's;  
There we have (Between you and me)  
Talked about her brand new piece,  
And my instruction sure won't hurt*<sup>69</sup>.  
One poet attacks her prose,  
One prosodist attacks her verse;  
They project on her a hundred quirks,  
They publish then what they project;  
About her they lie, they laugh, tell tales,  
To the duped eyes of the universe.  
Add to these sundry agonies  
The kindnesses of all this stuff;  
The songs, epigram, pamphlet,  
Programmes regarding good apostles,  
And you comprehend well what it's like  
To be a bit less obtuse than the rest.  
Good god! Vocation sad!  
Yep, I renounce it for life;  
Away, ink, pens, paper,  
And verse's love, rage or folly!  
Yet no; hasten back with your glare,  
Confront all this clamorous strife!  
Ah! you know how I may be saved  
From all the ills you deal me.

—Translated by Olchar E. Lindsann

from *Les Annales Romantiques*, ed. Charles Malo. 1829.  
Janet: Paris, p. 243 (from the collection of the  
Revenant Archive); and *Oeuvres complètes de Madame  
la princesse Constance de Salm*, Vol. 2. Firmin-Didot /  
Arthus Bertrand: Paris, pp. 245-48.

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69 Conjectural *nui*ront. The original printing appears to contain a typo (*nw*ront).





Chez Aubert Pl. de la Bourse.

Imp. Aubert & Co.

### *Projet d'uniforme*

Les citoyennes de la république, demandent à s'organiser en corps mobile volontaire et à s'habiller aux frais de leurs maris. Elles promettent de garder la discipline toujours et le silence ..... quelquefois.

Gustave Mornes, **Projected Uniform**. c.1848. Aubert: Paris. Revenant Archive.

*This cartoon mocks the upsurge of feminist activism in the wake of the 1848 Revolution, via the “absurd” notion of women in the military: “The Republic's female citizens, demanding to be organised into a mobile volunteer corps and to be dressed anew by their husbands. They promise to keep discipline always and silence . . . occasionally.” Yo-ho-ho, eh?*



## New from mOnocle-Lash

**Soul-roulette: Transmutations of Nerval**, by Gérard de Nerval and Retorico Unentesi. Experimental and 'pataphysical transductions of poetry by the early avant-gardist Gérard de Nerval, rendered by the mysterious Retorico Unentesi of the Institute for Study & Application, Kohoutenberg. Padded out with extensive front-matter by eminent dead persons and an epic appendix elaborating & tangentiating upon the seams & merging of translation & poetic creation.

**Sound Rituals**, by Jim Leftwich & billy bob beamer. "...an evocative apparatus that generates images in the ear and auditory revelations for the eyes. In a frequently disjointed consciousness reflective of the the exploding hybrids we all live a grand sweeping music arrives that compels us to reorient outside the delusion of self and adapt to worlds superimposed, alternatively transparent and opaque, full of sudden illumination and fluttering shards fading into some nameless space only this poetry can describe. At a time when even the concept of truth seems forever elusive in this liturgy we are offered the opportunity to discover firsthand and immediately what pure unfiltered experience reveals." – Jake Berry.

Forward by John M. Bennett

### In Preparation for the mOnocle-Lash Revenants Series

The Revenant Series imprint publishes translations, histories, and new editions of works related to the 19<sup>th</sup> Century avant-garde, including the Romanticist, Frenetic, Occultist, Utopian Socialist, Bohemian, Parnassian, Anarchist, Decadent, and Symbolist communities.

Coming August 2018: **Cinders from 'Fire and Flame'**, by Philothée O'Neddy. New translations from the signature 1833 collection of the Bouzingo co-founder, one of the most influential, yet forgotten, writers of the Romanticist avant-garde. An appetizer for a forthcoming full-length anthology.

**Long-Term Anthologies in Preparation:** Estimated 2019-20 Release: *The Frenetic Feminine* (Anthology of Female founders of the avant-garde, c.1820–40), *Incoherent Footprints of the Rabid Black Cat* (Anthology of the Hydropathes, Incoherents, and Chat Noir groups c.1880–1900) & an anthology focusing on the role of dancing in the Romanticist Avant-Garde, c.1830–50. Estimated 2020 Release: *Tales of the Bouzingo* (Anthology of the first self-declared Avant-Garde collective, 1829–34).

**Eventual Projects under Consideration:** Who knows what order or schedule? Vocal enthusiasm or Volunteers can affect it: Forgotten Avant-Gardists from the *Annales Romantiques* / *The Occult Avant-Garde 1830–1850* / Alphonse Karr, *Stingers from Les Gûepes* / Thomas Hood, *Poems on Poverty* / *The Battle of 'Hernani'* / Gautier, *Politics, & the Cult of Art* / etc. etc.

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